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ARCHIPENKO COMING WITH NEW ART PLAN

**Russian Modernist Would Have
America the Central Point for a
World-wide Exchange of Ideas**

BERLIN—A new society which devotes its whole interest to modern art has been founded in Berlin. Alexander Archipenko who, for some time, has made his home here, is the initiator of the plan, which he explains as follows:

"Societies entirely formed by artists and destined for the promotion of art have proved to be a failure. They should be joined by persons who, though deeply interested in art matters, stand outside of the conflict of directions and opinions. Modern art needs such advocates not only for the consolidation of its reputation in general, but also in order to establish a greater international interchange in matters of art than has resulted so far.

"We have much too little knowledge of the present state of modern art in other countries, and vice versa. What do we really know of China's, Japan's, Australia's or North and South America's achievements in modern art, or they of ours? The European countries are likewise not connected by a fresh current of mutual stimulation and interchange. Evidently there is a gap and my idea which, I think, will make for improvement, is to cooperate with magazines and art papers of reputation the world over. I have already, for a trial, suggested the plan in different countries, and the approval it has found proves it to be a desideratum of our age.

"The aims of the society are of course not limited to literary propagation for modern art but a main point of its program is the arrangement of exhibitions and the distribution of excellent reproductions. I am well aware of the difficulties that have still to be removed and the society badly wants the help of individuals and countries the world over. America, with its inexhaustible fund of energies and its unbroken impetus, and with its enthusiasm towards matters of art, is just the place to centralize such an organization."

In about two months Mr. Archipenko intends to sail for the States for an extensive sojourn. He is known to the American public through different exhibits of his works, the most recent having been in the Brooklyn Museum. A number of new creations which he carries with him are indicative of the versatility of this artist. Known as initiator of a decidedly abstract direction in sculpture, his latest works show his inclination towards a more realistic style. Realism is of course not meant as a faithful copy of nature but as an instrument that serves to canalize the artist's conception, who then infuses the form with the ardor of his emotion. (Signac once declared nature is but a dictionary where one looks for the words.)

Archipenko's latest works are a number of stone and marble figures and torsos of highest esthetic significance and great wealth of workmanship. The pure and well-defined contours have a melody of their own and the surface is infinitely varied and rich in modeling. The artist's wrestling with the problems of shape and figure is manifest in divers other works, among which those that aim at bringing the space into form are the most interesting, while his sculpto-paintings are the result of his endeavor in the line of form with color.

Archipenko says he owes his artistic impulses and progress solely to western Europe, especially to Paris, where he lived for a couple of years. He is now looking forward to his sojourn in America, expecting to receive impressions which will deeply influence him. Exhibitions of his works will take place in different American towns. —F. T.

Boston Art Club Honors Perkins

BOSTON—Harley Perkins, painter and art critic of the *Evening Transcript*, is the newly elected chairman of the exhibition committee of the Boston Art Club, succeeding Charles Hovey Pepper, who has gone abroad for a year. F. W. Coburn says in the *Herald*, after telling of Mr. Perkins' varied qualifications: "Thank God for Pepper," has in the past half decade been a frequent exclamation among those who feel that art in Boston tends too much to a smug parochialism. You may in the next half decade hear from progressives a similar ejaculation: "Thank God for Perkins."

Collectors Acquiring Paintings Executed by Arthur B. Davies



"A DAY OF GOOD FORTUNE"

By ARTHUR B. DAVIES

This is one of the pictures sold from the artist's present show at the Montross Galleries. Fifteen paintings have already been acquired by various collectors from this exhibition, which has been extended until May 19

SALES INCREASING AT GRAND CENTRAL

**Metropolitan Museum Among the
Purchasers of Sculptures —
Notable Paintings Are Sold**

At the Grand Central Galleries in the past week there have been numerous important sales. These include Gardner Symons' "Late Afternoon Light," Helen M. Turner's "Mother and Child," Murray P. Bewley's "Aethia," which was shown at the National Academy of Design before being exhibited here, and "Ross Turner's House" by Chauncey F. Ryder.

As a result of advertising a "special sale" of paintings at \$250 each, seven canvases have also been sold since Monday. It is also announced that among the recent sales of sculptures the Metropolitan Museum of Art purchased "Diane" by Edward McCartan, "Philomena" by John Gregory, and "Slavic Dance" by Harriet W. Frishmuth.

Early in June there will be shown in these galleries an exhibition of works contributed by the painters and sculptors who were founders of the Grand Central Galleries. About 125 paintings and sculptures will be included. A handsome catalogue is to be issued in connection with this show containing a full-page reproduction in half-tone of each of the works presented by the artist and sculptor members which will become the property of the patron members at the annual distribution of these contributions.

Pennsylvania Academy Acquires a Stuart with Rare Drawings

PHILADELPHIA — The Pennsylvania Academy of the Fine Arts has acquired a portrait in oil of Susan Wheeler Decatur by Gilbert Stuart showing a young woman in an empire gown seated full face. This, with four drawings of the Decatur family, were deposited by Miss Lillie S. Gretchell.

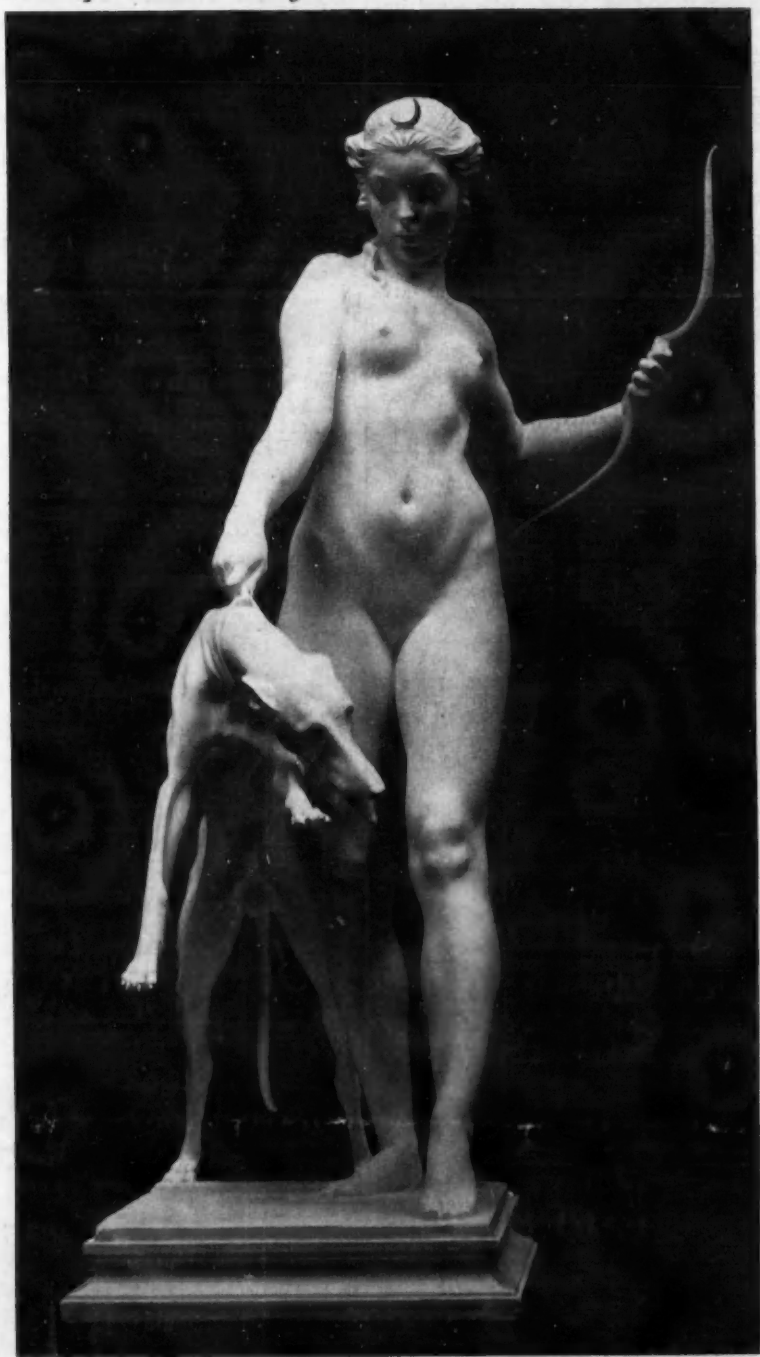
The drawings, which are by Charles Balthazar Julien Feire de Saint Mémin are portraits of Captain Stephen S. Decatur, Ann Pine Decatur, Captain James McKnight and Anne Pine Decatur McKnight, and are nearly 150 years old. The likenesses were made with the physionotrace, a machine which copied the profile life-size with mathematical accuracy. These were made on pink paper and finished by the artist in black crayon and usually engraved.

Saint Mémin, a Frenchman many years resident in Philadelphia, preserved the likenesses of many distinguished Americans and in 1798 he did the last portrait of Washington from life.

France Honors Mr. Hawkes

MacDougall Hawkes, president of the Museum of French Art of this city, has received two orders from the French government, that of Commander of the Order of Morocco and Commander of the Order of Cambodia. Some time ago Mr. Hawkes received the French Legion of Honor decoration.

Metropolitan Buys an Edward McCartan



"DIANE"

By EDWARD McCARTAN

This beautiful bronze was recently purchased by the Metropolitan Museum of Art from the Grand Central Art Galleries, New York

Young Wisconsin Artist Honored

MILWAUKEE—Raymond Stelzner's painting, "A Stream in March," has been purchased by Samuel O. Buckner and presented to the Art Institute to be added to the Samuel O. Buckner collection. The painting is one of five by the artist in the current tenth annual exhibition of Wisconsin artists and sculptors. The artist is 24 years of age. One of his other pictures received honorable mention.

Davies' Prize Winner Sold

"Afterthoughts of Earth" by Arthur B. Davies has been purchased by Scott and Fowles, the sale having been made through the Ferargil Gallery. This picture was awarded first prize in the present International at Carnegie Institute and was reproduced in THE ART NEWS of April 28. Scott and Fowles will exhibit the painting in the fall.

SALMAGUNDI'S SHOW EXCELS LAST YEAR'S

**The 126 Pictures in the Summer
Exhibition Have a Rich Variety
of Interest—Other New Shows**

First in the field with a "Summer Exhibition" is the Salmagundi Club. The 126 pictures will remain on view until Oct. 15. The show has just such a rich variety of interests as make an attractive permanent exhibition and, if memory serves, is on a generally higher plane than that of last summer.

Landscapes included are the "Old Hadley Church" by James Calvert Smith, Ernest D. Roth's "Mountain Stream," H. Vance Swope's "The Yellow House," Bayard H. Tyler's "Round Top, Catskills," Benjamin Eggleston's "Showery Weather," William H. Crossman's "California Moonlight," Harry F. Waltman's "After the Shower," Bela Mayer's "Winter," J. P. McRickard's "Lake George," the "Woodstock Under Snow" by Harry Leith-Ross, George E. Varian's "Spring," and Frank Townsend Hutchens' "Mill House."

City scenes comprise Henry Russell Wray's "From the Tenth Story," Lester D. Boronda's "End of the Avenue," Ralph Taylor Shultz's "The Temple," Henry S. Eddy's "Entrance to St. Jacques," Charles Allen Hulbert's "A Bit of Old New York," John Alonzo Williams' "Back Yards," Emil A. Gruppe's "Fishing Along the Seine," and "Dyckman Street Pasture" by Charles Abel Corwin.

Marines and longshore paintings include "The Sponge Trimmers" by Harry L. Hoffman, "Fishing Fleet at Anchor" by Carle Michel Boog, "The Surf Boat" by Oscar Julius, "Tahitian Canoe" by William Ritschel, "A Day's Fishing" by Edward H. Potthast, and "Brittany Boats" by Arthur W. Woelfle; also Truman E. Fasset's "Sapphire Sea," Carle J. Blenner's "Low Tide, East Gloucester," Morris Hall Pancoast's "Snug Harbor," G. L. Berg's "Deep Sea," the "Driftwood" by Victor Julius, "Whaler Hurrying Home" by James G. Tyler, "Fish Houses, Cape Ann," by Tracy Hoppin, "Blue Waters" by George Pearce Ennis, "Outward Bound" by C. R. Patterson, "The Beach" by E. M. Bicknell, and "Rocky Coast" by Tim F. Crowley.

Figure studies include Frank A. Brown's "Señora de Mendezabal," Joel J. Levitt's "Polish Children," Charles C. Curran's "Green Jacket and White Pine," Albert Rosenthal's "The New Hat," Carl J. Nordell's "An American Girl," Albert Delmont Smith's "The Sunday Morning Paper," and Frank Tenney Johnson's "The Winding Trail." John William Fenton's "The Dusty Bottle" and Harry Farlow's "The Kitchen Table" stand out among the still-life paintings.

The only sculptures in the show are Georg Lober's "Fencing Trophy" and "Snake Charmer."

The club galleries will be open to visitors daily from noon until 6 p. m. and on Sundays from 2 to 6 p. m.

The Eclectics at Babcock's

Out of the twelve members of the Eclectics only eight were represented at the opening of the exhibition in the Babcock Galleries on May 7, delay in transit being responsible for the omissions. The one sculptor exhibiting is Robert I. Aitken who shows his "Tired Mercury" and bust portrait of William L. Metcalf, both of which are admirable in modeling and characterization.

Sidney Dickinson's group of four paintings includes his self-portrait that was shown at the National Academy of Design's winter show, a still life, "Girl's Head," and his large nude study called "The Print," the canvas that won the Bok popular prize at the last annual exhibition of the Pennsylvania Academy, a startling piece of realistic painting.

Alice Judson shows three New England coast scenes full of colorful charm and summer atmosphere, "A Lazy Day" being notably fine for these qualities, and Theresa F. Bernstein's "Stormy Sea" is a particularly good marine painting in which the spectator feels the movement of the water and the strength of the mass of rocky headland.

Eugene Higgins displays three of his romantic figure groups outdoors, Maurice Prendergast two of his conventional "Landscape with Figures" canvases, and Richard M. Kimbel, "In the Rockies" and

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BROOKLYN MODERNS GIVE SPRING EXHIBIT

Sculptures the More Impressive,
but Many Good Paintings Are
Shown, Not All Modernistic

It is the sculpture members of the
Brooklyn Society of Modern Artists
who make the more impressive showing
at the spring exhibition of the group at
the Henry Ward Beecher memorial gal-
lery of Plymouth Institute, Hicks and
Orange Streets.

There are only six sculptures, by Rob-
ert Laurent and Trygve Hammer, but in
quality they equal any examples of plas-
tic art seen in New York this season.
Laurent's wood carving "Plant" and his
crouching figure in alabaster called "La
Source" are especially distinguished as
are Hammer's two portrait busts, one
in plaster, the other in limestone.

There are fifty-two paintings in the
show, the hanging of which is particu-
larly felicitous so that the effect of the
long room is one of colorful charm.
Among the modern group may be classed
Arnold Wiltz with his "Narcissus" and
"Landscape" in flat tones; Carl Sprin-
ghorn, with a "Flower Panel"; Agnes
Pelton, Stefan Hirsch and Alexander P.
Couard, whose landscape is simply called
"No. 1."

Among the academic painters in the
group are John Alger, Carle Michel
Boog, whose "Boy with Goat" is a finely
direct piece of painting; M. G. Debonnet,
with two charming little waterside scenes;
J. Lars Hoftrup, Peppino J. Mangra-
vite, Bela Mayer and Herbert B.
Tschudy.

William Howard Donahue's "The
Oak" is quite the finest picture in the
show in color and pattern, interest be-
ing added to it by the fact that he has
modeled his tree quite in half-round by
piling up his medium.

Other painters represented are Sandor
Bernath, Frederick K. Detwiller, P. Ir-
ving Ballou, Walter Bollendonk, Frank
K. Doelger, Walter Farndon, Hamilton
Easter Field, Wood Gaylor, Harry Her-
ing, Della Mae Hyde, Bernard Karfiol,
Julia Kelly, Yasuo Kuniyoshi, Howard
Notman, Samuel Rothbort, Katherine
Schmidt, Herman Trunk, Jr., Winthrop
Turney, Dorothy Varian, Edmond Weill
and Isabel W. Whitney. The exhibition
continues until May 28.

Jack Sparrow—Alvaro Guevara

Jack Sparrow, whose water colors are
to be seen at the Kingore Galleries, has
two pre-occupations — mountains and
camels. His mountains at Venice in

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RENAISSANCE ARTS AT METROPOLITAN

Loan Exhibit at Museum Includes
Paintings, Sculpture and Other
Objects Not Shown Heretofore

For a loan exhibition of the arts of the Italian Renaissance, the Metropolitan Museum has assembled from various public and private collections a group of paintings, sculpture, furniture and majolica, most of which have not been shown in the Museum before. Two of its own large paintings of the period are very impressive in the large gallery (D 6) in which the exhibition is arranged, but most of the objects are shown for the first time, although Carpaccio's "Man in Armor" was loaned last year.

The paintings make an impressive array, with Botticelli's portrait of Giuliano de' Medici, two Tintoretto's, Ghirlandajo's "Giovanna Tornabuoni," six scenes from the Life of St. John the Baptist by an unknown artist of the Sienese school, three Madonnas by Giovanni Bellini, Perugino's "Madonna and Saints Adoring the Child" and a number of early Madonnas of the Umbrian and Bologna-Ferrara schools.

The sculptures include a "Madonna of the Niche" in enameled terra cotta by Luca della Robbia with a rare turquoise blue background, and various other reliefs. There are two stone heads, one of Beatrice of Aragon by Francesco Laurana. A head in bronze, perhaps of a Duke of Urbino, has the air of a Roman emperor though it dates from the XVIth century.

The furniture includes a great Venetian table, a number of cassoni, some of simple XVth century style and others with the ornate carving which prevailed a hundred years after. "Dante chairs," a sacristy cupboard, cabinets, bronze candlesticks, small bronze figures and some majolica are also shown.

Particular mention should be made of the only tapestry in the exhibition for it is considered one of the finest of Italian make, woven no doubt on the Gonzaga looms at Mantua. Its subject is the Annunciation and whoever made the cartoon shows the influence of Mantegna. Engravings of the period and a number of early books are seen in the print galleries adjoining. This exhibition is to be open through the summer.

Another special exhibition in the Museum is of American handicraft, the traveling exhibition arranged by the American Federation of Arts which has already been shown in five other museums throughout the country. It is shown in Gallery J 10 and will extend until June 3. Textiles are in the majority, pottery comes a close second, while the remaining of the 212 exhibits include metal work, wood and ivory carvings, bookplates, stained glass, lacquer, needlework and jewelry.

A portrait by Rubens of an unknown

man has recently been acquired by the Museum and is shown in Gallery 27. It comes from the Marzius collection, Kiel, and is considered exceptionally fine.

Tompkins' Paintings Vivid

Van Vleet Tompkins makes his strongest appeal through color and through pleasing pattern in the group of paintings which the Kraushaar Galleries are showing until May 19. "The Lake" supplied him a motif which is really an arrangement in blue, pale green and deep red. The scene which inspired the subject seems to swim back of the pigment, taking only indefinite shape and letting the reactions of the three colors play the major part.

In the "Duomo-Assisi," the artist becomes more definite as to particularities though he does not relinquish his vivid palette. The facade is in orange red, while violet shadows seem to be gradually closing in over the whole. "The Swineherd" approaches the symbolical, a reclining gray form with a red cloak on a hillside. This is entirely a dream creature and hardly made of flesh and blood any more than the mountains seem built of rock. But both are very pleasing as part of a decoration, and this, no doubt, was what the artist intended.

French and British Drawings

Six French and five Britons are represented in the twenty-two drawings on view in the Ehrich Galleries through May. The modern spirit is not so much in evidence in these wash, pencil and pen-and-ink drawings as it is in the oils by these younger contemporary artists. The drawing of a landscape by Roger Fry is a purely academic work as is the "Viaduct" by Jean Marchand and the pen-and-ink study of tree forms by Bernard Adeney.

Even De Segonzac and Signac are wholly academic in their harbor scenes in pure wash, and Robert Lotiron's amusing sketches in blue ink are the kind of hasty notes painters have been making these many years. Other painters showing drawings in these charming little exhibitions are Keith Baynes, Luc-Albert Moreau, Duncan Grant, Vanessa Bell and F. J. Porter.

Nine Art Schools Exhibit

Seven art schools of Manhattan, the Brooklyn Art School and the School of Fine Arts of the Albright Gallery of Buffalo are represented in an exhibition at the Sculptors' Gallery, 152 East 40th St., lasting until May 20. In addition to the students a number of other artists are participating, among them Emile Gruppe, Trigue Hammer, Milton Newman, and Louis G. Ulrich.

Much of the best work is sculpture. There is a baby's head in marble by F. Guinzberg, "My Father" by Giulio Novanni, an ecclesiastical figure in wood by A. Drexler Jacobson and "The Unawakened" by Helen Rand which are much above the average student work. Etchings by Joseph Margolies and Elias M. Grossman, some of the pottery from Greenwich House and mural designs by Hildreth Meiere are a few of the exhibits that demand attention. The schools

(Continued on page 7)

FEARON

PAINTINGS
AND
DRAWINGS

By the Old and Modern Masters

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ORPEN AGAIN SHOCKS BY SEEMING SATIRE

Art and Official Circles Stirred by
His "Unknown British Soldier"
Now at the Royal Academy

LONDON — Sir William Orpen's painting, "The Unknown British Soldier in France," executed for the Imperial War Museum and shown at the exhibition of the Royal Academy, has aroused a storm of protest in art and official circles. It represents the Hall of Peace in the palace at Versailles with all its splendor, and on the floor a coffin guarded by the wreaths of two British soldiers, greenish-hued of flesh and only partly covered by the tatters of their uniforms.

The War Museum will not accept the picture, and Sir William has asserted that he forfeited a \$10,000 commission by not painting what the officials expected him to paint. He says he agreed to paint for the War Museum three pictures of the Peace Conference. Two of these, a conference at the Quai d'Orsay and the signing of the peace treaty, are in the Museum.

The third was to represent the Hall of Peace. In this, Sir William says, he was to group the politicians, generals and admirals who won the war, some forty figures. This he did, painting for nine months.

"And then, you know, I couldn't go on," he said in explaining what he had done. "It all seemed so unimportant beside the reality as I had seen it and felt it when working with the armies. So I rubbed out all the statesmen and commanders and painted the picture as you see it—an unknown British soldier guarded by two dead comrades."

Sir William is accused of being satirical in this painting as he was in connection with "Sowing the Seed," which was shown in 1922 at the International in Pittsburgh. This picture, containing a study of the nude and a caricature of puritanical piety, was originally purchased for the Museum in Adelaide, Australia, and then returned, because of puritanical objections to it. To this criticism of his new picture he replied: "I painted it in all seriousness and humility. I have satirized nobody, nor did I intend to set forth any problem."

American Designers Capture International Opera Prizes

Americans won all four prizes in the international opera design contest held by the Zuro Grand Opera Company under the auspices of Corona Mundi, Inc., the results of which have just been announced. The settings were for "Aida," "Faust," "Carmen" and "Rigoletto," the operas assigned. Designs came from England, France, Germany, Holland, Jugo-Slavia, Rumania and Austria, as well as the United States. On the jury were Nicholas Roerich, Josiah Zuro, Joseph Urban, Lee Simonson, Norman-Bel Geddes and Hugo Riesendorf.

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were awarded as follows: First, Robert M. Goode, Brookline, Mass.; second, Emil Lowenstein, New York; third, Julian de Mirsky, New York; fourth, T. Hiram, New York.

Show of Hand-Wrought Silver To Be Held at Little Gallery

An exhibition of hand-wrought silver by Arthur J. Stone will be opened in the new quarters of The Little Gallery, 29 West 56th St., beginning on Monday and continuing through May. It will include many pieces of the work of Mr. Stone, who is one of the recognized master silversmiths in this country today and whose "mark" of the hammer and his family name is familiar to all lovers of silver. In these pieces, each one bears the stamp of his individual design and his superb skill as a craftsman, particularly in the rich bloom of the surface of the completed work.

In addition to the new specimens of his craftsmanship, there will be included in this exhibition many fine examples of his early works lent for this specific showing by prominent American families.

Gift of Burne-Jones Pictures

BIRMINGHAM — Lady Cecilia Roberts has presented to the Birmingham Art Gallery, on behalf of her sisters, Lady Mary Murray, Lady Dorothy Henley, Lady Aurea Howard, and herself, a series of paintings illustrating Cupid and Psyche. They were designed by Sir Edward Burne-Jones, for her father, the ninth Earl of Carlisle, for his residence at Palace Green, Kensington.

Dealer Buys Historic House

LONDON — A Jacobean house which was once the abiding place of the poet, Milton, has lately passed into the possession of a dealer in antiques. It is in the district known as "Petty France," in the neighborhood of Westminster, and has both paneling and balustrades of Jacobean woodwork. The artist, Morland, lived a few doors away.

Jews Honor Dr. Rosenbach

Dr. A. S. W. Rosenbach, of the Rosenbach Company, was elected president of the American Jewish Historical Society at its annual meeting in Washington on May 7. Funds will be raised for the erection of a building, probably in New York city, as a depository for the records of the society and as a memorial to Jews who died in the World War.

Art Students' League's School

The summer school of the Art Students' League, 215 West 57th St., will open June 4 and continue until Aug. 31. The classes will be under the instruction of George B. Bridgman, Guy Pène du Bois, Edward Penfield and Duncan Smith.

SILVERMINE ARTISTS ORGANIZE A GUILD

Charles Reiffel Made President of
the New Society Which Now Has
an Exhibition Hall of Its Own

SILVERMINE, Conn. — Painters, sculptors and craft workers in this growing art colony have organized the Silvermine Guild and elected Charles Reiffel, painter, president. The guild will give regular exhibitions in a gallery of its own.

The gallery is a converted barn of the fine old New England type, set in the midst of a three-acre field half way between Silvermine and Norwalk, or about three miles distant from each town. The first show will be given in the latter part of June or the early part of July. Last summer several important exhibitions were given by artists of this vicinity and the need for an adequate place in which to display works of art then became apparent.

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DUVEENS BUY THREE FAMOUS PAINTINGS

At Christie's Auction of Brownlow Art They Acquire a Van Dyck, a Cuypp and a Da Conegliano

At the opening session of the sale of the Brownlow collection of paintings by old masters at Christie's in London on May 4, Duveen Brothers, bought Van Dyck's "Portrait of Anton Triest" for \$150,000, Cuypp's "The Maas at Dordrecht" for \$90,000, and Cima da Conegliano's "The Holy Family, with Saints and Angels" for \$45,000.

The Van Dyck, which represents a middle-aged man standing in three quarters length by a chair with columns and landscape in the background, came to the Brownlow collection from that of Sir Abraham Hume and was exhibited at Burlington House in 1893. The Cuypp, which was also in the Hume collection at one time, was exhibited at the British Museum in 1815 and also at Nottingham Castle.

The Cima da Conegliano was originally purchased by Hume in 1819 and was exhibited at the New Gallery in 1894-95 and again at the Burlington Fine Arts Club in 1912. The three paintings are to be brought to New York.

\$6,100 for a Painting by Blake from the C. E. Norton Library

A painting by William Blake in tempera on canvas, "Christ Appearing to the Apostles after the Resurrection," was sold to Gabriel Wells for \$6,100 at the sale of books and manuscripts from the library of the late Professor Charles Eliot Norton, of Boston, held at the American Art Galleries on May 2. A portfolio of twenty-one engravings of Blake's illustrations for the book of Job went to Edgar Wells for \$160. The consignment of 318 numbers brought a total of \$19,066.50. The more important items were:

- 13—"Christ Appearing to the Apostles after the Resurrection," painting in tempera on canvas by William Blake (1772-1822); Gabriel Wells\$6,100
- 15—"Water-color drawing by William Blake for title page of 'The Marriage of Heaven and Hell' (1800-1804); James Adams.....\$610
- 120—"Rubaiyat of Omar Khayyam," translation by Edward Fitzgibbon, first edition, London, 1859; E. R. Gee.....\$1,400
- 185—"The works of Geoffrey Chaucer, edited by F. S. Ellis, Hammondsmith, Kilmessy Press, 1896; E. Weyhe.....\$520
- 222—"Memorie Postuma" R. G. S. poem, James Russell Lowell, Cambridge, 1894; Edgar Wells.....\$520
- 224—"The Biglow Papers," James Russell Lowell, large paper issue, Boston, 1867; James F. Drake.....\$350
- 225—"Commemoration Ode," James Russell Lowell, No. 3 of 50 copies printed for author's use, with additional autographed verses, Cambridge, 1866; Edgar Wells.....\$1,400

PRIMITIVES AND OTHER PAINTINGS
Anderson Galleries, May 7 and 8—Italian primitives and other paintings and sculptures from the collection of Cavaliere Enrico Marinucci, of Rome, and old and modern paintings, the property of Arthur M. Hamerschlag, of New York, and others; total, \$25,084.50 for 186 numbers. The more important items:

- 50—"From Far-Off Hills," (31 3/4 x 51), Daubigny; A. C. Bowers.....\$400
- 51—"The Salute," (28 x 30), Ziem; Metropolitan Galleries.....\$400
- 52—"A Mediterranean Landscape," (39 1/2 x 49 1/2), Harpignies; Robert Anderson.....\$350
- 59—"The Bosphorus," (32 x 45), Ziem; R. B. Haines.....\$500
- 131—"Portrait of Miss Roden," (80 x 25), Hopner; Satinover Galleries.....\$500
- 134—"Fête Champêtre," (28 x 38 1/2), Watteau; A. C. Bowers.....\$800
- 135—"Venus and Adonis," (24 x 31), Rubens; R. Vitolo.....\$450
- 138—"Portrait of Isaac Van der Beek," (34 x 27), Stuart; Louis Ralston & Son.....\$2,000
- 139—"Portrait of Mrs. Rachel Ryerson Van der Beek," (34 x 27), Stuart; Louis Ralston & Son.....\$1,750
- 145—"Madonna and Child," (20 x 15 1/2), attributed to Bernardo Daddi; order.....\$925
- 161—"Madonna and Child and St. John," (33 x 26), Johann Craxach; G. F. Blandy.....\$500
- 180—"The Wheel of Fortune," (57 x 40), Mariotto Albertinelli; A. de Forest.....\$750

BOOKS AND AUTOGRAPHS

Anderson Galleries, May 7 and 8—Books and autographs from the libraries of Thomas J. Keogh, of American Falls, Idaho; the estate of the late Daniel Baird Griswold, of Lenox, Mass., and the estate of the late Grace Wilkes, of New York; total, \$20,516.25 for 598 numbers. The more important items:

- 138—Portfolio of twenty-nine mezzotints from pictures painted by John Constable, engraved by David Lucas, London, 1833; order.....\$570
- 174—"American Notes for General Circulation," Charles Dickens, presentation copy, first issue of first edition, London, 1842; Brentano's.....\$475
- 176—"A Child's History of England," Charles Dickens, 3 vols., presentation copy, London, 1853; Gabriel Wells.....\$830
- 241—"En Elegy Wrote in a Country Church Yard," Thomas Gray, first edition, binding by Riviere, London, 1751; Gabriel Wells.....\$2,800
- 276—"Horae ad Usus Romanum," French illustrated manuscript on vellum, XVth century; Mrs. C. Millier.....\$300
- 502—"Complete Poems," Sir Philip Sidney, 3 vols., London, 1877; Harry Glimby.....\$350
- 582—"Pictures in the Collection of P. A. B. Widener at Lynwood Hall, Elkins Park, Pa.," Philadelphia, 1913-16; Rosenbach Company.....\$300

CHINESE PORCELAINS AND CARVINGS

Anderson Galleries, May 4 and 5—Chinese porcelains of the Chien-lung and Kang-hsi periods and carvings of the Han, Tang and Sung periods; total, \$11,002 for 428 items. The more important numbers:

- 322—Rock crystal ornament with cover, form of a deer, Chien-lung; B. Glick.....\$400
- 398—Pair of jade flowers in moss-green jade jardiniere, Chien-lung; E. J. Pope.....\$440
- 403—Pair of jade flower jars, Chien-lung; A. Schmidt & Son.....\$360
- 404—Pair of jade plants in jade jardiniere, Chien-lung; E. L. Folsom.....\$410

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Americana including books, manuscripts, paintings, prints, silverware and porcelains from the homes of presidents of the United States, and other items, and consisting mainly of selections from the libraries of the late Professor Charles Eliot Norton, of Boston, Mass., and the late James Terry, of Hartford, Conn., brought a total of \$34,561.50 at a sale of three sessions at the American Art Galleries on May 3 and 4. Among the purchasers were the Boston Public Library, the Harvard Law School, the Watkinson Library and the New Jersey and the Connecticut historical societies. The more important items of the 774 in the catalogue and their prices were:

- 18—Silver coffee pot of Sir John Randolph, London, 1730; Max Williams.....\$775
- 21—Silver table-ware of John Adams and his wife, 11 pieces, in decorated sewing box; James Dean.....\$450
- 216—"The Converted Sinner," Cotton Mather, first edition, Boston, 1724; E. R. Gee.....\$950
- 222—"The First Principles of New-England concerning The Subject of Baptism" &c, Increase Mather, Cambridge, 1675; G. W. Stevens.....\$850
- 225—"Several Reasons proving that Inoculating or Transplanting the Small Pox is a Lawful Practice" &c, Increase Mather, Boston, 1721; L. C. Harper.....\$625
- 269—"The Heart of N-England rent at the Blasphemies" &c, tract, John Norton, Cambridge, 1659; Rosenbach Company.....\$1,025
- 351—Autograph letter by George Washington to Major General Benjamin Lincoln on the distressing condition of the Continental soldiers for want of clothing, New Windsor, Dec. 11, 1780; William Clarkson.....\$750
- 354—Autograph letter by George Washington to George Plater advocating water transportation, Mount Vernon, Oct. 25, 1784; William Clarkson.....\$1,250
- 358—Autograph letter of George Washington to James Tighman defending his treatment of Captain Agill, Mount Vernon, June 5, 1786; William Clarkson.....\$710
- 360—Account book of George Washington's household expenses from April 1 to June 7, 1794, autograph; B. Jenkins.....\$975
- 365—"The Life of George Washington," Washington Irving, first edition, 5 vols., extra-illustrated and extended to 10, New York, 1855; A. J. Kobler.....\$1,000

SPORTING AND OTHER PRINTS

- Anderson Galleries, May 3—Etchings, lithographs and sporting prints from three private collections; total, \$25,270 for ninety numbers. The more important items:
- 5—"Ely Yard," drypoint, Muirhead Bone; A. Kuhn.....\$335
- 9—"The Virgin with the Pear," engraving, Dürer; A. Schweitzer.....\$575
- 10—"The Holy Family with the Dragon Fly," engraving, Dürer; order.....\$700
- 18—"L'Arche du Pont Notre Dame," etching, Meryon; A. H. Harlow & Co.....\$335
- 19—"Le Petit Pont," etching, Meryon; A. H. Harlow & Co.....\$700
- 20—"La Galerie Notre Dame," etching, Meryon; A. H. Harlow & Co.....\$800
- 21—"La Tour de l'Horloge," etching, Meryon; A. H. Harlow & Co.....\$750
- 23—"La Pompe Notre Dame," etching, Meryon; M. Knoedler & Co.....\$550
- 24—"Le Pont Neuf," etching, Meryon; order.....\$650
- 51—"The Kitchen," etching, Whistler; A. H. Harlow & Co.....\$900
- 53—"The Lime Burner," etching, Whistler; A. Kuhn.....\$425
- 56—"Nocturne," one of the "Twelve Etchings," Venice, Whistler; L. L. Stein.....\$2,600
- 57—"The Riva, No. 1," one of the "Twelve Etchings," Venice, Whistler; A. H. Harlow & Co.....\$1,200
- 58—"The Mast," etching, Whistler; Max Williams.....\$550
- 59—"The Rialto," etching, Whistler; A. H. Harlow & Co.....\$1,200
- 80—"Yellow House, Lannion," color lithograph, Whistler; order.....\$1,000
- 83—"The Thames," lithopoint, Whistler; A. H. Harlow & Co.....\$1,125
- 84—"St. Giles-in-the-Fields," lithograph, Whistler; M. Knoedler & Co.....\$350

- 85—"Zorn and Wife," etching, Anders Zorn; A. H. Harlow & Co.....\$725
- 86—"The Waltz," etching, Anders Zorn; Max Williams.....\$950
- 90—"Valkula," etching, Anders Zorn; L. L. Stein.....\$350

AMERICAN AND ENGLISH AUTHORS

- American Art Galleries, May 4—Sets of English and American authors collected by a resident of New York recently deceased; total, \$19,820 for 275 numbers. The more important items:
- 123—"Bret Harte, author's autographed edition of his writings with 'The Life in Bret Harte' by Henry Childs Merwin, 21 vols.; J. Vas Nunes.....\$490
- 124—"Nathaniel Hawthorne, No. 1 of set of large paper edition of his writings, 22 vols., Boston, 1900; Brick Row Book Shop.....\$510
- 135—"Victor Hugo, novels, dramas and selected poems, translated by I. G. Burnham, with portfolio of seventy plates, Edition de Bibliophile, 41 vols., Philadelphia, 1896; Charles Lambert.....\$530
- 142—"Washington Irving, set of the Joseph Jefferson edition, 40 vols., New York, undated; Charles Lambert.....\$525
- 158—"Charles Lever, complete novels edited by his daughter, 37 vols., London, 1897-99; J. Chen.....\$560
- 225—"Sir Walter Scott, set No. 7 of Collector's Autograph edition of the Waverley Novels, 51 vols., London, Paris, New York, 1902; J. Vas Nunes.....\$620

Art Sales and Exhibitions

AMERICAN ART GALLERIES

(Madison Avenue, block 56th to 57th Streets.)

May 14, evening; May 15, afternoon and evening, and May 16, afternoon—Rare and valuable books from the library of an English nobleman, mainly with coat-of-arms or bookplates; from Charles F. Kennedy of Brewer, Maine; Nathan Gallier of Cincinnati, Ohio, and the estate of the late Judge Martin A. Knapp, of Washington, D. C., comprising the celebrated collection of autograph letters of George Moore, 246 in number, written to Edouard Dujardin, the most important Moore correspondence ever sold at public sale; a complete set of the "Sporting Magazine," autographs of kings and queens of France of four centuries (1461-1870); Sloan's "Life of Napoleon" extended to eight volumes with the insertion of valuable autograph letters and portraits; Nicolay and Ray's "Life of Lincoln," extra-illustrated; Doran's "Annals of the English Stage," magnificently extra-illustrated; Omar Khayyam on vellum superbly illuminated; three fine volumes with paintings on fore edges; collected sets of first editions of Stevenson, Lever, Scott, Trollope and others, mainly in fine bindings and among them a collected set of first editions of Dickens including a presentation copy of "Great Expectations," and of Kipling including "Departmental Ditties" in wrappers; French lithographic albums and a remarkable collection of fine art and illustrated books on furniture, pottery and porcelain, tapestries, paintings, Japanese prints, including the "Estampes Japonaises Primitives," etc., the rarest and most valuable of all books on Japanese prints; art catalogues, many of which are editions de luxe, and costume (including Heifer-Altenneck). On free view from May 10.

ANDERSON GALLERIES

(Park Avenue at 59th Street.)

May 14, 15 and 16, afternoons—Americana from the library of Orville B. Ackerly including many items relating to Long Island and from other sources. On public exhibition.

May 16, evening—American, English and French naval and marine prints and paintings, ship models, early American portraits and other items from the collections of Eugene S. Willard and others. On public exhibition.

May 17, 18 and 19, afternoons—Furniture and artistic furnishings and decorations, the property of the Countess de Valmond and Baroness de Meyer.

LA ROCHELLE GALLERIES

(Columbus Avenue at 75th Street.)

May 16, 17 and 18, afternoons—Paintings, bronzes, tapestries, Persian rugs and carpets and modern furniture and other household effects from several private residences.

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THE ART NEWS

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CROWDS SEE SCULPTURES

That the New York public is not so indifferent as it is represented to be in its interest in art has been demonstrated once again by the large numbers of people who have attended the outdoor and indoor exhibition of American Sculpture arranged by the National Sculpture Society at the Hispanic Society grounds at Broadway and 156th St. Between the opening day, on April 14, and May 7 the total attendance was 48,344, or an average of 2,100 daily. The largest single day's attendance was on April 22 when 6,584 persons passed through the gates to the grounds.

On Sunday, May 6 the attendance was 5,419, while on April 29 it reached over 6,000. Since the first Sorolla show this is probably the largest body of visitors that has ever attended an art exhibition in this "farthest north" of our art galleries. Moreover the great sculpture exhibition has received nothing like its due from the daily press which has signally failed in paying it the compliment it well deserves in the editorial columns. An exhibition such as this is a distinct business asset to New York, aside from its supreme artistic interest. It is only another illustration of the failure of our newspapers to see the practical importance, in a commercial sense, of art interests in New York that they have not done more to inform their readers as to the importance and the beauty of this great sculpture exhibition.

That the art loving public is appreciating the show by visiting it in such large numbers is a great compliment to it and to the members of the National Sculpture Society who made the exhibition what it is in spite of discouragement in the beginning from semi-official sources in New York.

SOME MISSING MURALS

Among the admirable features of the last volume of *The American Art Annual* is an extensive list of mural paintings and decorations in public buildings in the United States. Thirty-two pages are required for this purpose, seven of which are devoted to New York city alone. A reading of the list, which was prepared with the cooperation of The Mural Painters, is reminding of some famous New York mural paintings whose whereabouts are shrouded in mystery owing to the fact that the buildings in which they were emplaced have long since been torn down.

Most important of these missing murals are the two friezes painted by Robert Blum in 1893 for Mendelssohn Hall, which used to stand in West Fortieth St. It was as well known to the art world as to that of music owing to the

fact that for many years the American Art Galleries held their chief sales there, the hall being the scene of some of the most important sales ever held in this country. Blum's two large panels illustrated "The Moods of Music" and "A Vintage Festival" and were always considered his masterpieces. When the hall was torn down the Clark estate, which owned the murals, had them removed from the walls and sent to storage, their whereabouts now being wrapped in a mystery that appears to be impenetrable since no information is obtainable about them.

Another of these mysterious disappearances is that of Thomas W. Dewing's ceiling decoration for the cafe in the Hotel Imperial called "Morning in the Lap of Night" which may be in some storage warehouse for all inquiry can discover. In each of these instances incalculable damage is likely to ensue to murals such as these between being wrapped around a long pole and hidden from the tonic effect of sunlight.

It is an interesting coincidence that THE ART NEWS has had several inquiries about the whereabouts of the Blum murals in particular recently which may have been prompted by the publication of the list in *The American Art Annual*. Some of our correspondents have made the suggestion that the Blum paintings be rescued from their present oblivion and shown at the Metropolitan Museum, a desire not likely to be realized. It is a genuine matter of regret that in cases such as these, important and beautiful mural paintings should be lost to the world of American art through the indifference of the inheritors of such treasures.

Every Phase of Art Satirized by Illustrators' Public Show

The Society of Illustrators' annual show breaks traditions this year in being given for the public at the Century Theatre Roof Garden. The increasing number of women members decided the society to include them in their plans—and the plans became so elaborate that it was decided to hold three performances, on the nights of May 11, 12 and 14.

The show is under the direction of Watson Barratt, a member of the society and art director for the Shuberts. Many novel and beautiful stage effects are included in a program of twenty numbers under the general title of "The Pictorial Revue." Among the 100 illustrators in the cast are Charles Dana Gibson, James Montgomery Flagg, Dean Cornwell, Edward Penfield, Arthur William Brown, C. D. Williams, W. T. Benda, C. B. Falls, Clara Briggs, Thornton D. Skidmore, David Robinson, H. T. Webster, Fontaine Fox, John Sheridan, Charles Voight, Rube Goldberg, Norman Price, Gordon Ross, Willard Fairchild, C. Allen Gilbert, Lejaren à Hiller, Norman Lynd, De Alton Valentine and Clarence Underwood. Among the women illustrators who appear are Thelma Cudlipp Grosvenor, Ethel Plummer, Flora Nash, Barksdale Rogers, Seddie Aspell, Helena Smith Dayton, Hilda Grosman Taylor, Elizabeth Jones Babcock, Helene Carter and Nell Hatt.

There is a satire or burlesque skit on every phase of art. The interior decorator is lampooned in a sketch by Louise Bascom Barratt entitled "The Remuddled House," David Robinson has fun at the expense of the painters in "Nothing To Do," while in "A Traveler's Companions," by James Montgomery Flagg, the magazine cover designers "get theirs." The sketch "Truly Mural" by Fred Dayton, shows how murals are bought by the typical delegation for the "County Courthouse."

France Honors a Blind Painter

PARIS—The blinded painter Jean-Julien Lemordant has been promoted to the rank of Commander of the Legion of Honor. The sculptor Bartholomé, president of the Société Nationale des Beaux Arts, went to his home personally to present him with the insignia. M. Frantz-Jourdain, president of the Salon d'Automne, was given a banquet in honor of his promotion to the same rank, by the Syndicat de la Presse Artistique (French society of art critics).

London Has Art Galleries Guide

LONDON—Visitors to London who are desirous of having the latest information as to current art exhibitions are recommended to obtain the monthly guide to the galleries, entitled *Art Exhibitions*, which contains full information as to the exhibitions held each month in the principal galleries. It is published by the London Press Exchange, 110 St. Martin's Lane, London, W. C. 2 and will be sent post free each month on payment of two shillings, six pence, for twelve months, to cover cost of postage.

Artist Pictures Girlhood's Charms



MISS KATHLEEN SINCLAIR

By LOUIS BETTS

Reproduced by courtesy of the Howard Young Galleries
Miss Sinclair is the daughter of Mr. and Mrs. E. W. Sinclair, of New York.

STUDIO NOTES

DeWitt Parshall and his family returned from Europe on May 6. Mr. Parshall and Douglass Parshall, his son, have been painting along the Riviera and in North Africa since last October.

Edgar Payne is motoring through Italy and painting in the hill towns.

Elliott Daingerfield, who has been painting in Venice, has gone to Paris and will return to this country some time during the summer.

T. Casilear Cole will soon sail for France to spend the summer.

Bruce Crane and Mrs. Crane (Ann Crane) will leave their home at Bronxville and go to Lyme, Conn., on May 15 for the summer.

Murray Bewley sailed for Europe on May 2. He expects to return in September.

Alice Judson has closed her Sherwood studio and gone to her home in Beacon, N. Y., for the spring months.

Mary Foote, portrait painter, sailed for Europe on the *Homeric* on May 5.

Among those sailing on the *Savoie* on May 5 were Mr. and Mrs. Ernest Peixotto, who will spend the summer in France.

Harry Leith-Ross, who has been painting in Rockport, Maine, all winter, has gone to Woodstock.

John Young-Hunter expects to go to Scotland as soon as he finishes two commissions upon which he is now at work.

Henry A. Wight, whose exhibition of monotypes in color is now at the Worcester Museum, has been invited to exhibit a collection of his work at the Greaterex Galleries in London in the autumn.

Isabel Vernon Cook gave a tea at her studio, 39 West 67th St., on May 4 in honor of Lady Ann Azgapietian and Dr. Cleanthes Vassardakis, former consul general of Greece. There were cinema views of the Near East and tea was served by Greeks in costumes.

Mr. and Mrs. Robert Hamilton have left for their Berkshire studio and summer home, where they will paint until late in the fall.

A portrait of Dean Ada Louise Comstock, of Smith College, painted by Cecilia Beaux, has been presented to the college by the class of 1897, of which the dean is a graduate. Miss Comstock is shown in academic gown.

Ben Silbert, painter, who exhibited in March at the Guillaume Gallery in Paris,

is planning to make a short visit to the United States for the purpose of arranging exhibitions in New York, Chicago (his home city), and other cities.

William Clusmann has sold a painting to the Eugene Field school in Chicago.

Adam Emory Albright has returned from California and is again in his studio-home in Hubbard Woods, Ill.

George O'Neill, the American illustrator, who left Paris more than six months ago on a trip round the world, is at present in Benares, India, visiting friends.

Wilson Silsby, for eleven years a moving picture director, who has been etching during a year's vacation in Europe, is represented by four works in the Spring Salon in Paris. His adopted son, Clifford Silsby, likewise an etcher, shows five works in the same exhibition.

From Walter Tittle's exhibition of portrait etchings at the Corcoran Gallery, Washington, twenty-seven prints have just been purchased by the Congressional Library of men connected with the arms conference. Mr. Tittle is at present painting the portrait of Ralph Cross Johnson, the art collector.

As a result of Orlando Rouland's recent exhibition of portraits and landscapes he has received several commissions and has sold his Central Park scene, "As Night Comes On."

Alice R. Cornius has gone to Cape Neddick, Maine, for the spring and summer.

Rosamund Tudor will be at Beverly Farms, Mass., for the summer.

OBITUARY

RAPHAEL LEWISOHN

Raphael Lewisoohn, a member of the Société Nationale des Beaux Arts, died at his home in Paris. He was a half brother of Adolph Lewisoohn, 881 Fifth Ave., New York.

Raphael Lewisoohn was born in Hamburg, Germany, 55 years ago. He was a student of the impressionistic school and for a time studied under Bouguereau. His paintings were not unlike those of Millet and his follower, Jules Breton, in subjects—reapers, sowers, tillers of the soil, peasant children and old men and women—although his work is thoroughly modern. Mr. Lewisoohn was a frequent exhibitor in both the old and new Salon of Paris. His paintings achieved popularity in France and in this country several public galleries own examples of his work.

ARTISTS ESTABLISH NANTUCKET COLONY

More Than Twenty Studios Created by Remodeling Old Buildings—Painters Exhibit There

NANTUCKET, Mass.—The island of Nantucket, thirty miles off the coast, was "discovered" by artists some time ago but only during the last two years has it been made particularly inviting and comfortable for them by the provision of studios. Mrs. Henry Lang, who gave the Montclair Museum its home, has spent many summers in Nantucket and recently has given a great deal of time to the remodeling of a number of quaint old buildings scattered along the wharves, more than twenty studios being the result. Only one of these is a new structure, one having been a forge; others were boat houses, while the name of another, "Sail Loft," explains its former use.

Last summer an exhibition was held in the "Candle House Studio," a building which in whaling days was used for the making of sperm candles. Among the exhibitors were Robert B. Harshe of the Chicago Art Institute and Harold Haven Brown of the John Herron Institute in Indianapolis. Frank Swift Chase, who has been teaching in Nantucket for several years, was also an exhibitor. Michel Jacobs has taught there and Emma H. Van Pelt continues her children's classes.

Guy Wiggins and Tony Sarg own houses on the island, while Albert Groll, Maurice Fromkes and Ernest L. Ipsen have paid it brief visits during the last two years.

Naylor-Leland Collection of Paintings to Be Sold

LONDON—On June 11 Knight, Frank and Rutley will sell the art collection of Sir Edward Naylor-Leyland, formerly at Hyde Park House. This collection is rich in primitives, both Italian and German, and includes also works by later masters such as Signorelli, Luini and Lucas van Leyden, as well as examples of the best periods of the Dutch and Spanish schools. The early Italian rock crystal cups and other carvings are as important as any seen in salesrooms in recent times, and the cinquecento Italian bronzes, majolica and Paltissy ware are also of great interest.

Knight, Frank and Rutley will sell in May the art contents of Strawberry Hill, formerly the residence of Horace Walpole, and now the home of the Dowager Lady Michelham. The collection includes portraits by Guardi, Turner, Teniers and Reynolds, and Louis Quinze and Louis Quatorze furniture.

Good Prices for Snuff Boxes Paid at an Auction in London

LONDON—Snuff boxes constituted the principal part of a collection of articles sold at Sotheby's. One of gold with a musical attachment brought £108; another of gold with miniatures by Serignac was taken by S. J. Phillips for £250; another of enamel and brilliants with a miniature was sold for £115; another of chased gold, £118; one with gold figures on rose du Barry enamel, £120, and another of gold with enamel panels, medallions and a border of diamonds, £150.

Six historical daggers set with jewels and contained in a casket bearing the Turkish royal coat of arms and signature were sold for £125.

New Gallery in Brooklyn Museum

The Brooklyn Museum has opened to the public the newly installed galleries on the second floor devoted to lace and embroideries. The fine collection of antique Italian and French lace presented to the Museum by the late Robert B. Woodward is shown here along with many valuable recent accessions. Among these are laces and embroideries of China, India, Egypt, Asia Minor and Eastern Europe. A special feature of the exhibition is the loan collection of twenty French and Italian lace bedspreads belonging to Mrs. Rockefeller McCormick which are to be returned to Chicago on May 31.

Concert to Aid Polish Artist

The paintings and sculpture of Gustaw Gwozdecki, founder of the Polish Academy of Art in Paris, will be brought from Paris, Florence and Venice for an exhibition in New York next fall. The *Chambre Ensemble* of New York will give a concert to raise funds for the purpose.

Supposed Raphael Found in Rome

ROME—A picture has been found in the attic of the Galerie Coraini which is thought to be the original portrait of the Fornarina by Raphael, which he is supposed to have sent to his friend Tadeo in Florence. This at least is the opinion of one expert; others attribute the picture to Sebastian del Piombo.

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PARIS

RENAISSANCE ARTS AT METROPOLITAN

[Continued from page 3]

not already named are the Beaux Arts Institute, the Art Students' League, the School of American Sculpture, the Educational Alliance Art School, New York School of Fine and Applied Arts and the New York Evening School of Industrial Art.

Rembrandt and Dürer Prints

Two groups of etchings and engravings by Rembrandt and Dürer that come from the collection of an amateur for the most part are on exhibition in the Keppel Gallery until May 26, the joint group containing many familiar prints in unusually fine impressions. Among the Rembrandts there are notably fine proofs of the "Descent from the Cross by Torchlight," the "Triumph of Mordecai," "Christ and the Woman of Samaria," "The Incredulity of St. Thomas" and "The Three Crosses."

Of the Dürers there are superb impressions of his famous engravings "Adam and Eve," "Melancholia" and "Knight, Death and the Devil"; also of the "Virgin Seated by a City Wall," "Virgin Seated at the Foot of a Tree," and "The Dream of St. Anthony." The fourteen prints of "The Little Passion" are shown separately in a portfolio.

Ancient Persian Art

A Persian exhibition, to be seen at the Benzaria Gallery, 348 Madison Ave., until May 31, includes pottery of the earliest unglazed ware as well as specimens of the flourishing periods of the XVth and XVIth centuries. There are also miniatures in water color and gold of famous characters in legend and history, ancient illuminated manuscripts, richly colored lacquer paintings, prayer rugs in brocade and velvet, finely wrought metal work, jade carvings, and glass of Roman and Syrian design from the first centuries of the Christian era. The collection has been gathered by M. Dawod Benzaria during a two-years' tour of Persia, East India and Mesopotamia.

Leonard M. Davis Exhibits

Leonard M. Davis is exhibiting paintings of Alaska, Canada and the Hudson River at the Civic Club, 14 West 12th St. Instead of the snow scenes that one might expect from the first named locality, there is a large canvas showing the mountains along the Yukon covered with fireweed in bloom, the red very pleasingly mingled with the green of the mountain sides. There is a picture of Lake Louise at dawn when the hills that circle the end of the lake are touched very lightly with rose, and another called "The Spirit of the Mountain" in which a snow-capped peak takes on a spiritual quality, seeming to be built up of a more ethereal substance than rock and clay. A number of thumb-box sketches are shown besides the larger canvases.

Artists Aid Crippled Children

On the first day of the second annual street fair for the benefit of the Association for Crippled Children, held in Park Ave. from 46th to 50th, the pictures sold included works by Bruce Crane, John F. Folinsbee, Edward S. Hewitt, Ernest Ipsen and Douglas Volk.

PARIS

The press campaign in favor of the impoverished scientific laboratories of France has at last succeeded in stirring public opinion. Everyone's good will is now in action and expresses itself in all manner of picturesque ways. A few months ago little children collected 100,000 francs by giving up the piece of chocolate they eat with their bread for *gouter* in order that M. Branly, who aided in the invention of wireless telegraphy, be at last furnished with good instruments; the other day a travelling circus held a benefit performance, when lions, tigers and tamers all worked in the interests of French science, while famous prize fighters are ready to give boxing matches for the same noble purpose.

The French art and antiquity trades could not allow the opportunity to pass without doing their share in the cause, and have organized an exhibition at the headquarters of the *Chambre Syndicale de la Curiosité et des Beaux Arts*, 18 rue de la Ville Lévêque, which claims to put French art at the service of French science. Covering a period of three centuries this display, organized by the president of the Chamber, M. Edouard Jonas, assisted by MM. Arthur Sambon and Joseph Billiet, is one of the leading artistic events of the Paris season. Its originality consists in oppositions between ancient and modern artists. Thus Boucher has been confronted with Matisse, Fragonard with Le Fauconnier, Mme. Vigée Lebrun with Mlle. Charny, Ingres with Toulouse-Lautrec, David with Degas, Chardin with Cézanne, Hubert Robert with Vlaminck. The champions of ultra-modernistic art, taking advantage of the occasion, once more lay claim to a direct descent from the masters of the past, for the modern painter's fad is to take rank in the classic tradition. But to assert a thing is not proving it. Among those taking part in this demonstration some certainly are heirs direct and legitimate of the grand ancestry, but the rest are no more than very doubtful offspring. And, though the quality of the works is, generally speaking, of a high standard, the number is too inadequate to be sufficiently instructive and conveys a regrettable impression of partiality.

On the other hand the masters of the past are admirably represented, the Paris dealers having prided themselves on loaning their most prized treasures. The *La Tour*, from the Edouard Jonas collection, is one of the features of the show, Baron Henri de Rothschild has lent three very fine Chardins; Nattier, Pater, Perronneau and Largillière were here too, while much admiration went to a beautiful Watteau study lent by M. Louis Sambon. But, perhaps finest of all, was the portrait of a man in a gray wig, a marvel of force and expression, alone worth the visit, lent by M. Henri Lapauze, the author of which is, strange to say, unknown. M. Larcade had lent a charming panel in tapestry after Boucher, and a jewelcase adorned with gouaches by Sauvage which belonged to Marie Antoinette—a jewel in itself—while the state warehouses (Garde Meuble National) contributed two fine pieces of Beauvais. Some specimens of modern furniture by Groult, Foliot, Ruhlmann, André Mare and Sue look very well by the side of handsome antiquities while Jean Puiforcat's designs can hold their own excellently by the side of the Comte de Gramont's Régence plate.

—Muriel Ciolkowska.

BERLIN

In the Gallery Lutz (van Diemen) the comprehensive exhibition by Alfred Partikel gives a good idea of this artist. His palette is of great refinement and variety, though his pictures are certainly lacking real depth. The numerous landscapes are mostly of Finland. The still lifes, symbolical compositions, interest by the variety of his approach to his subjects. In the same gallery the sculptor H. Haller is shown very advantageously. He surely is among the most gifted of the younger generation. The portrait busts in terra cotta have a special appeal of their own, with great economy in the details he gives the striking and characteristic traits of the model.

In the Gallery Flechtheim is a display of Russian artists who have done stage settings for different Russian theatres in Berlin and who show for the first time the results of their pictorial ambition. Their style is obviously influenced by West European art, in contrast to that group of Russian artists referred to lately, who are Russian to the core. Elie Nadelmann, who resides in New York, shows interesting reliefs, a bronze horse and a wooden head, which are distinguished by graceful, though sharply characterized movement. His drawings have a sweeping rhythm of line that is well defined.

In the show rooms of Paul Bottenwieser a number of newly acquired pictures are on display. There is a canvas by Brouwer, which was discovered lately in a princely collection and which decidedly is a "find" of the greatest importance. On the picture we see the interior of a farm with a wagon, rustic utensils and animals, at the right a house, and a landscape in the rear. The coloring of the sky is beautifully done in faint colors, the meticulous details of the figures and the objects masterly rendered. It is worth mentioning that the Gallery Bottenwieser is in possession of two pictures by Brouwer, the other being the little landscape with a figure, recently mentioned. Another acquisition is a Thomas de Keyser, a cavalier and a lady on horseback. This picture is especially remarkable through the fact that we know of only three other renditions of horses by de Keyser: in Amsterdam, in Worms and in Dresden. The canvas here on show is a representative piece of great charm. Jacob Ochtersvelt is so absolutely characteristic of Dutch XVIIth century painting that it suffices to mention the beautiful carpet in glaring colors and the lady in a silk dress, to be able to form an idea of his picture. Another Ochtersvelt was recently sold through the agency of the firm to the Chicago Art Institute. But the main feature of this display is a Rubens. Authenticated by the experts Bode and Friedländer, this portrait of a man, of Rubens' early period, is both beautiful and characteristic. The rendering of the features and hands show, though not yet filled with Rubens' later impetus, the master's hand. The black and white of the coat and shirt are of great luminosity. There is also an exceedingly atmospheric landscape by Hackert, with mountains in the back, a lake in the foreground and a beautifully painted lank tree in the left corner, which gives a splendid balance to the picture. The figures at the right are painted by A. van der Velde, a fact that gives special value to the canvas. N. R. Knupfer, Jan Steen's teacher, is the author of a mythological painting, reminding one of Rembrandt's style and the brilliance of his colors.

Berlin's annual exhibition (parallel to the Paris Salon and London Academy) of this spring will be opened on May 12 in the large halls of the Glaspalast. The societies Berliner Künstler, Bund Deutscher Architekten and the Novembergruppe will join. Besides that every German artist can, if he pleases, exhibit here, and every direction is represented, from the very conservative to the most extreme.

An extensive German exhibition of free and applied art will be held from May to October in Karlsruhe, Baden.

—F. T.

LONDON

The British section of the International Exhibition of Water-Color Art at Milan, has apparently succeeded in arousing lively interest among Italian art lovers, the whole having been well organized under the presidency of Sir Hughes Stanton, who is exhibiting a drawing of "Le Puy, France" and under the vice-presidency of Russell Flint, an associate of our Royal Water-Color Society. The exhibits comprise examples of the work of such artists as Anna Airy, George Clausen, Moffat Lindner and Spenslove Spenslove, all of whom have won their spurs in the water-color medium. This, the first international exhibition of its kind, has specifically been instituted with the idea of developing water-color art in Italy.

That the art of C. J. Collings is being recognized in this country is evidenced by the fact that the Leeds Art Gallery has recently acquired from the Carroll Gallery (in George Street, W.) an exceptionally fine example of this painter's work. At the present time this gallery is occupied with an exhibition of the "Rustic Horse Life" drawings in water color of Collings' early master, N. H. J. Baird, from whom indeed he acquired the only actual art training that he received. Mr. Baird, who is represented in many a public gallery both here and in America, never fails to make a direct appeal in studies such as he is now showing. His horses, whether in toil or in repose, ploughing the field in the heat of the day or taking a well earned rest, have an extraordinary expressiveness. They seem part of the landscape in which they are posed; they have a psychology of their own.

The *Daily Express* is holding a Woman's Exhibition at Olympia. It is difficult, after having expended one's energies on the examination of clothes wringers and vegetable strainers, to confer on what is known as "The Woman's Academy" the attention which it deserves. But in actual fact the collection is a remarkably interesting one, and indicates far more originality on the part of our women artists than is usually conveyed by these one-sexed shows. Lady Lavery sends a quite remarkably successful portrait of her husband, Gladys Hynes contributes one of her highly individual essays into realism, and Estelle Rice vindicates her right to be regarded as one who really counts as a pioneer in the modernist movement.

It has been a matter for considerable regret that it was not possible to exhibit publicly over here Frank Brangwyn's mural decorations for the Missouri Capitol, ere they were despatched to the States. But it is not easy to move from place to place gigantic canvases in which the figures measure some twelve feet nor a ceiling decoration in which these attain a height of eighteen feet. Mr. Brangwyn has kept his coloring very light and simple as befits the type of stone building for which the works are intended and has typified the gradual development of the State in his subjects. But further to describe a work already shipped to America would be in the nature of shipping coals to Newcastle.

Some curious instances of rise in prices have been noticeable lately at the auction rooms. There has been the sale for 2,300 guineas at Christie's of a Ruysdale landscape which in 1861 made but 200 guineas at the Scarisbrick Sale, and the still more extraordinary price of £470 given at Hodgson's for a second edition of "Bawn's Essays," sold in 1698 for one penny.

It seems as if the entente cordiale (save the expression!) is to be imperiled by a squabble with France over the first pick of the Tut-ankh-Amen relics. Urging that their research-workers preceded ours in the Luxor region, the French are representing to the Egyptian powers that they should have the first choice of anything that may be given away. It is of course perfectly true that from the Napoleonic campaigns onwards, the French were largely instrumental in clearing the ground but it was Dr. Flinders Petrie who first gave the excavations a properly scientific basis in Egypt. But, nevertheless, it is at present under-

C. W. KRAUSHAAR

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stood that the Egyptian Government is inclined to be pro-French.

Frank Brangwyn is the dominating force at the exhibition of Painters in Water Colors, where he is showing some designs in the grand manner and on the big scale, that he knows so well how to tackle. Brangwyn has a way of making other exhibits in his neighborhood look remarkably small, and his "Road Bridge, Albi" is no exception. There is a lack of all sense of effort in his vast compositions, as well as a nobility which it is hard to define. Charles Sims, too, shows how elastically he is able to use the medium of water color, and also how well fitted he is to handle the theme of "Mother and Child." Mrs. Laura Knight proves that she can be as brilliant in this medium as in that of oils and Gerald Moira manages to produce work such as his "Granite Quarry," which is as decorative as it is strong. —L. G-S.

Dallas

Many sections of Texas are represented in the twelfth-annual exhibition of the work of Texas artists, conducted by the Dallas Woman's Forum. At the opening of the display Miss Vivian Amsbaugh, leader of the art department of the forum, and Olin Herman Travis, a painter member of the art committee, talked on art.

Frank Reaugh, the cattle painter, is represented by a large canvas entitled "Hillside Pasture—Morning." Olin Travis by "Morning on Gar Creek," Boyer Gonzales by four paintings, including a striking "Midwinter" and a picture in vivid contrast, "Prairie Sunshine." Ursula Lauderdale's contribution is "Chalky Hill," and Eula Biggers Long sends a pastel and three paintings from Fort Worth, the best of which is perhaps "A Woman Writing." Other artists represented are Reveau M. Bassett, Esther J. Bören, Nellie Bozza, Llewellyn Bywaters, Laura Buchanan, E. Richardson Cherry, Leo Cotton, Ola McNeil Davidson, Mrs. George Doke, Otis Dozier, Dewey Douglas, Jessie Eckford, Nellie A. Emery, E. G. Eisenlohr, M. Gjuranovic, Marjorie Gray, Robin B. Grove, Anne Guillot, Jerome R. Hill, P. W. Holt, Marion Hord, Frederick W. Jarvis, Laura R. Jones, Frank A. Keeper, Jane Malone, J. B. Martin, W. G. Markle, Cecilia McDermott, Portia R. McIver, Gladys V. Mitchell, Percy Moore, S. B. Mummert, Nan Overton, Viola Penrod, Ethel Margaret Preston, Blanche Ratliff, Zena S. Rudmose, Edwin Rose, Marshall Rowland, Sara Temple Sadler, Edwin Sammons, Lillian Wells Scofield, Paul R. Schumann, Willie A. Sheets, Dick Spencer, Frank Horst Strahlan, Nell H. Tarver, R. S. Taylor, Marguerite Teagarden, C. H. Teasdale, Katherine Hall Travis, W. L. Valetton, Mary Waller, Marvel Walker, Paul R. Welse and Sam P. Zeigler.

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CHICAGO

The twenty-first annual exhibition of applied arts is open at the Art Institute under the auspices of the Association of Arts and Industries. There are 547 entries, distributed through the east galleries. Damask, brocades, and embroideries in weavings after the Louis XVI, Japanese, Byzantine, Portuguese and Persian periods, designed and made by Cheney Brothers, are among the exhibits. Ornamental garden furniture is shown by Marshall Field & Company. Work by members of the Vocational Society for Shut-Ins of Chicago is a feature. In batik, the prevalent craze leads to productions never dreamed of by the original workers in the art. This comes chiefly from individuals. Arthur Crisp shows a group of handsome designs. Edgar Miller, Helen C. Reed, C. Stewart Todd, Adelaide Everson and Warren E. Cox are represented. The Herter Looms exhibit a rich tapestry, "Romeo and Juliet." John H. Hopkins, Salcia Bahnc, Putnam D. Brinley, Lydia Bush-Brown, Lillian R. Cram, Alice Willits Donaldson, Israel Doskow, Sydney K. Hartman, George Harding, Lois Lenski and Gladys Wheat are among the other exhibitors.

Augustus Vincent Tack shows three decorative panels of a high order, "Epi-
phany," "Passacaglia" and "Storm." Hugh H. Spencer is the one wood carver. Henry V. Poor has a group of decorated tiles. Francis and Rohnstock Reynolds and Nicola D'Ascenzo show stained glass, the latter the panels for the Washington memorial chapel. Charles J. Connick has loaned the stained glass panels, "St. Ursula of Cologne and St. Genevieve of Paris" and "Sir Bors." W. T. Benda exhibits decorative masks. Olive Lothrop Grover presents stage settings for "Alice in Wonderland" and "Rose of Plymouth Town," and Thomas F. Googerty's exhibit of wrought iron is well received.

The Arts Club of Chicago which has a gallery in the Art Institute has installed a collection loaned by Durlacher Brothers, of London and New York. A. E. Paff is the American representative in charge. A "Laughing Boy" by Frans Hals, dated 1620, is of the same period as "Yonker Ramp" of the Altman collection. A small canvas, "Samson and Delilah," by Van Dyck comes from the Earl Howe collection. Dr. Valentiner regards it as one of the finest sketches by the master. "The Caledonian Hunt," a set of six panels by Veronese, is believed to be the only complete set of panels by that painter in existence. Eight Italian paintings of Madonnas and saints of the XVth century are also shown. In the sculpture group is a limestone relief of a man leading horses, a fragment from the palace of Sennacherib. The polychrome figure of a saint of the French school of the Vosges, about 1340, and small bronzes of the Florentine, Paduan and Sienese schools of the XVth century are included.

Miss Mary H. Carlisle has an exhibition of paintings of American gardens at Ackermann's. Miss Carlisle has changed her Christian name "Mary" for that of "Mazah" with the result that old friends may fail to recognize her announcements. Her pictures are broadly executed and decorative. Among the gardens presented are those of H. S. Satterlee, Edgar T. Scott, Clarence Mackay, Robert De Forest and Theodore Roosevelt. Paintings of the gardens of Great Britain by the English artist, Lilian Stannard, also are at Ackermann's. —Lena May McCauley.

Baltimore

War portraits painted for the National Portrait Gallery by American artists are being shown at the Baltimore Museum through June 3. The pictures are those which have been exhibited in various parts of the country.

MILWAUKEE

At the Art Institute, to last through May 14, is a retrospective exhibition of the painting and sculpture of Louis Mayer. His "Portrait of Woman in Rose and Black" has been in the permanent collection of paintings for many years and one of his sculptural creations, a portrait bust of Henry B. Snell, has just been added to the collection through the generosity of the artist. It is the piece which won him the special honorable mention in the 1922 exhibit of Wisconsin art. It was pictured in THE ART NEWS about a year ago.

Marie E. Blanke and Carl Bohnen, both of Chicago, the former very well known here, have a joint exhibition of recent paintings for the month of May. Albert Henry Atkins is showing thirty of his most recent etchings of scenes up and down the New England coast.

Beatrice S. Levy, of Provincetown and Chicago, shows modern etchings during May.

On May 15 an exhibition of paintings by the following artists was opened in the main gallery: Alice Judson, Sidney E. Dickinson, Frederick C. Frieske, Eugene Higgins, Carolyn C. Mase and Jane Peterson.

Irving K. Manoir, whose decoration of tropical birds was a feature of the selected exhibition of pictures from the Chicago annual, is showing twenty-six panels for May and June.

Twenty-two tapestries in modern embroidery by Marguerite Zorach constitute the chief offering of the arts and crafts committee during May and June.

Mrs. Robert W. Thompson a recent addition to the ranks of Milwaukee artists, shows drawings and designs in the Wisconsin gallery.

St. Louis

A national conference of art educators and artists will be held in St. Louis on May 22 to discuss "Art as a Vocation." The conference will be under the direction of the United States Commissioner of Education and it will precede the convention of the American Federation of Arts, which will be in session on May 23, 24 and 25. The program for the conference includes addresses by Edmund H. Wuerpel, director of the St. Louis School of Fine Arts; Ralph Clarkson of Chicago; G. R. Schaeffer, advertising manager of Marshall, Field & Co.; Ellsworth Woodward, director of Newcomb Memorial College, New Orleans, and Charles A. Bennett, editor of the *Manual Arts Press*, Peoria, Ill.

The City Art Museum has acquired a painting by Frank Brangwyn called the "Return of Columbus." It was obtained from D. Croal Thomson, his agent in London. The perpendicular lines of the ship's masts, the sumptuous color, and the movement suggested by color notes rather than line are characteristic of Brangwyn. The Museum has received from the National Academy of Design a painting called "Sleep," by Leon Kroll, purchased from the Ranger fund. The painting won the Altman prize of \$1,000 at the winter exhibition of the Academy in 1922. —Mary Powell.

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PITTSBURGH

One interesting feature of the present International at the Carnegie Institute is the large number of artists represented there for the first time. They number sixty-two. Among them are fifteen Americans and thirteen Frenchmen. There also are eight English, six Swedish, five Spanish, four Italian, three Norwegian, three Belgian, three Danish and two Dutch artists in this list. Of these newcomers, two Americans, C. Foster Bailey and Henry Lee McFee, and one Englishman, Henry Lamb, won honorable mentions. The full list is:

American—C. Foster Bailey, Burtis Baker, Cameron Booth, Ross E. Braught, D. Putnam Brinley, George Harding, Eugene Higgins, Eric Hudson, Clarence R. Johnson, Robert Ward Johnson, Henry Lee McFee, Kenneth Miller, Edith Sealy, Anna Soderkist, Charles Thorndike.

English—E. Best, N. L. M. Cundell, John Everett, Colin Gill, Eric H. Kennington, Henry Lamb, Walter Sickert, Ethel Walker.

French—Emile Bernard, L. C. Breslau, Michel Colle, Hughes de Beaumont, Jean de Gaigneron, Leon Felix, Jean Forain, Madelein Gregoire, Armand Guillaumin, J. Mauny, Valentine Reyre, Paul Signac, P. J. Tranchant.

Swedish—Gosta von Hennigs, Mils Kreuger, Karl Nordstrom, Axel Sjoberg, Axel Torneman, Carl Wilhelmson.

Norwegian—Harriet Backer, Bernhard Folkestad, Christian Krohg.

Belgian—Richard Baseleer, George Morren, Thies Van Rysselberg.

Danish—Svend Hammershoi, Carl Holsoe, L. Tuxen.

Dutch—Bas Ban der Veer, Floris Verster.

Spanish—Alfonso Grosso, Mesquita Lopez, M. Nestor, Rodriguez Y. Pinoli, Fernando Alvarez de Sotomayor.

Italian—Italo Brass, Pietro Gaudenzi, Renato Natali, Allesandre Pomi.

Penelope Redd says of Augustus John in the *Post*:

"John is a great draughtsman and like the chameleon changes his color scheme with each subject. With some painters one could determine before he set up his palette what his color scheme would be. But not so with John—he retains the fresh vision of a child in his regard of people. After one leaves John, the other portraits seem thin in quality."

Columbus

Paintings by John F. Carlson are on view in the new Z. L. White Gallery. Twelve of the nineteen are winter scenes.

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CLEVELAND

A record-breaking attendance at the museum at the opening evening reception and sales exceeding \$6,000 in the first two days brought the fifth annual exhibition of Cleveland Artists and Craftsmen into great prominence. Ten paintings by Henry G. Keller, who is abroad, won a special prize for maintained excellence, and several of them were sold on the first day. Mr. Keller won the same prize at the first Cleveland annual in 1919. It was, in fact, created for him. He has outdone himself in this season's "Return from the Ferie" and in other Spanish scenes including "Impressions of a Bullfight." A gorgeously colored Malaga fruit piece and a water color, "Hermitage, Talavera," will remain in the Museum's permanent collection.

Ora Colman's prize-winning Provincetown landscape, "The Village"; a prize water color by Frank N. Wilcox, "June Evening"; a fine industrial painting, "Up the River at Upson's," by one of the promising young artists, Carl F. Gaertner, and Mr. Keller's "Return from the Ferie," before mentioned, were purchased by the Mary A. Warner fund committee on the third day of the sale. Paintings by F. C. Gottwald, done in Italy within the year, also were sold at once. Cleveland's industries are the subject of many canvases.

George Adomeit, president of the Cleveland Society of Artists, won first prize in landscape in oil with a rich-hued canvas, "Autumn Hills," a reminiscence of Pownall, Vt. William J. Edmondson shows a brilliant Williamstown landscape, but the picture that won him first prize was in another field, a large mural titled "Vision," designed for the Y. M. C. A. building and representing the spontaneous spirit of youth in inspiring fashion.

Belle Hoffman won second prize in landscape with "Winter on Riverside Drive," Clara L. Deike, first prize in the miscellaneous class with a flower study, "In a Green Bowl."

Edith Wright Stevenson, "painter of judges," shows a fine portrait of Appellate Judge J. J. Sullivan, her thirty-first in this field. Sander Vago's portrait of Mrs. Vago, Cora Holden's little blond girl, "Sarah," and Marian Hahn's portrait of More de la Torre, Spanish sculptor, are especially noteworthy. Clara Louise Bell shows several admirably executed miniatures, one of Mrs. Gordon Sarsted bringing first prize. Walter Braugh is excellent in portrait and beach studies.

Vigorous Scandinavian landscapes in cold grays and whites, with black shadows, are shown by William J. Eastman, who is still abroad. Paris scenes, full of life, movement and color, are from the same brush. Gordon Barrick won second prize in decorative painting and shows a market scene, landscapes and an illustration, "The Carolers."

Among the water colors, Edwin G. Sommers's weird elf and troll pictures are like no others. There are many landscapes and still-life pictures of high rank.

A view in Rotterdam brought first prize in etching to W. G. Reindel. Paul Travis shows himself again thoroughly at home in this field. "Head of Baby at Three Weeks" by Steven A. Rebeck brought first award in sculpture. Joseph Motto's bust of Hermann N. Matzen and good examples of relief by Walter Sinz and Alfred Mewett are other good entries. Conrad Dressler shows a bust of Mayor Kohler and other works, not in competition. Photographs, drawings, jewelry, textiles, lace and embroideries with wood carving and inlaid furniture maintain the high standard of former years.

More than 420 entries are shown, the best work of 142 exhibitors in more than a score of departments. The display will occupy three galleries of the Museum until June 4. —Jessie C. Glasier.

Minneapolis

Landscapes by William P. Silva were shown at Bradstreet's Galleries for two weeks.

CONCORD, MASS.

At the Concord Art Centre on May 6 the Concord Art Association opened its seventh annual exhibition. As usual there are carefully chosen American paintings and sculptures, but instead of the customary display of prints and drawings there is the traveling show of the American Society of Miniature Painters. The print show was deferred until the fall. There are forty-one paintings in the present show. The medal of honor went to Charles Hopkinson's "The Piazza Door," a tour de force that has more appeal probably to technicians than to the public.

For the non-technician and artist alike there is the vigorous reality of John S. Sargent's "Reconnoitering" and George Bellows' powerful "Evening Swell." Then there are Robert Henri's strong and simple character portrait "Jo," and the modified modernism of Leon Kroll's "The Falls." Arthur B. Davies is represented by a panel of brown symbolism with storm tossed figures and trees, and Charles H. Davis by a characteristic New England sunset. Others represented are Frederick A. Bosley, Hugh Breckenridge, Robert Spencer, Cecilia Beaux, Thomas W. Dewing, Childe Hassam, Ernest Lawson, whose "Late Afternoon" won first honorable mention; Katherine L. Adams, Wayman Adams, Frank W. Benson, R. Sloan Bredin, Adelaide Cole Chase, Gertrude Fiske, John F. Folinsbee, Maurice Fromkes, Daniel Garber, Frederick G. Hall, Rockwell Kent, Carl Lawless, Jean McLane, Emma Fordyce MacRae, Willard L. Metcalf, William Meyerowitz, Charles Hovey Pepper, Ernest D. Roth, Walter Elmer Schofield, Alfred E. Smith, Alice Ruggles Sohler, Gardner Symons, Walter Ufer, Paulette Van Roekens, Harry Aiken Vincent and John Westerberg. Mary Cassatt's "After the Bath" is lent by the Durand-Ruel Galleries.

The sculpture consists of small pieces that have been exhibited in New York, Philadelphia and elsewhere. Charles Grafly's bust of Paul Bartlett received the medal of honor. Daniel Chester French's seated "Lincoln," Albert Laessle's animal studies and works by Maharoni Young, Margaret French Cresson, Albin Polasek, Herbert Adams, Evelyn Longman Batcheller, Chester Beach, Alexander S. Calder, James Earle Fraser, Harriet Frishmuth, Malvina Hoffman, Anna Vaughn Hyatt, Hermon MacNeil, Edith Barretto Parsons, Attilio Piccirilli, A. Phimister Proctor, Brenda Putnam, Frederick G. R. Roth and Antonio Salemme also are shown.

Among 71 works by eighteen miniaturists, Lucy M. Stanton won the medal of honor for her "Uncle George." —E. C. S.

Columbus

The Columbus Chapter of the American Institute of Architects will conduct throughout June at the Gallery of Fine Arts an exhibition of drawings, models and photographs of domestic dwelling architecture, landscape gardening and interior decoration.

BOSTON

One of the best shows of the local season is at the Casson Galleries, 573 Boylston Street, as a result of the first effort of their new director, Sidney W. Woodward. There are really three shows in one, an entire room being given over to lithographs and pencil drawings by Chauncey F. Ryder, another to the lovely decorative panels by Felicie Waldo Howell, which recently were shown in New York and elsewhere, and a third to paintings by men who have not been as a whole frequently represented in exhibitions in Boston.

Ryder has a command of eloquent line and achieves rich effects by economical means. In a word he has vision, and these unpretentious, but complete, impressions of scenes in New England prove that he is among the elect who can express themselves poetically in black and white. "Lone Pine," "End of the Island," "The North Meadow" and "Mañana" remain with special clearness in one visitor's memory. Miss Howell's panels have a special interest in Boston because of the group that has for motifs the orchids of Albert Burrage, of Beverly Farms. In the painting exhibit there is evident a careful choice as to quality and the harmony of the canvases when assembled. Ryder's "Ross Turner's House" is instinct with real New England character, besides being a personal outgiving of the artist's nature. "Under the Trade-Winds" is an admirable example of Frederick J. Waugh's art, a great deal being made of the jewel-like notes of color in the semi-tropical seaweeds under a row of breeze-swept palms on the edge of the in-sweeping rollers. A note at once agreeable and original is the mass of purple clouds above the dark waters. "Deer Country" by Guy C. Wiggins is a pleasant ensemble of lavender hills, with the haze of autumn filtering through the trees. Cullen Yates has made of "Incoming Tide" a canvas consummate in taste and craftsmanship. Although nothing like Vermeer in style, he carries on the Delft magician's ideals of charm. Another landscape that has the sheer painting excellencies that one seldom finds outside still lifes is John F. Carlson's "Silent Valleys." There is a loveliness of tonality in Paul King's "Autumn." "The Doll" by Murray P. Bewley has a Renoir-like quality. Other paintings, all representative, are "Girl Sewing" by Frederick C. Frieseke, "On the Webetuck" by Glenn Newell, "Rockaway Beach" and "Playmates" by Edward Potthast, "The Barges" and "Blue Hills" by Roy Brown.

The XIIIth century fresco from a Catalonian church, now being installed at the Museum of Fine Arts, is to be ready for exhibition late in May.

Etchings and drypoints by Bertha E. Jacques are shown at Goodspeed's Bookshop. Water colors by Charles Hovey Pepper, Gordon Cutler, John Goss and Harley Perkins are at the Grace Home Gallery. Examples of Pennsylvania German art constitute the current exhibition at Brooks Reed's gallery. Recent paintings of the Caribbean by Charles H. Woodbury provide a special show at the St. Botolph Club.

—Ernest C. Sherburne.

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There will be an exhibition of personal effects, sketches, and memorabilia of Thomas Sully in the print room of the Pennsylvania Museum, Fairmount Park, from May 22 to June 30. Many of these things have never been shown to the public before as they are the property of the Sully family or other private owners. Two features will be Sully's painting table owned by Dr. Eugene Petit and his brush table owned by Miss Sarah Sully Rollins, which were made from his designs by Philadelphia cabinet makers in the style of Fyfe over a century ago, and are illustrated in his book of advice to young artists. Sully's manikin will be shown and many portrait sketches and drawings.

The Associate Committee of Women of the Museum has invited the public to view on May 14 the Williams collection of period furniture. Mrs. Frank Thorn Patterson, chairman of the furniture committee, will preside at a tea and reception. She is conducting the work of raising the \$70,000 necessary to purchase the collection for the Museum.

In the general poster contest conducted by the Savoy Opera Company, for a design for "The Pirates of Penzance," all three awards went to students of the School of Industrial Art: Louise K. Adams, Margaret Malpass and Margaret Miltbank. The judges were Jessie Wilcox Smith, Herbert Pullinger and the Savoy committee.

At the annual exhibition of the Philadelphia Water Color Club several works were sold including etchings by Joseph Pennell and H. Devitt Welsh, pastels by Fred Wagner and Philip R. Whitney, and a water color by Alice Cushman.

The subject for the Walter Cope memorial prize competition under the auspices of the T-Square Club has been announced. It calls for a formal water gate for Philadelphia, located downstream from the Delaware River bridge now building. The prizes are \$100, \$50 and \$25 and the jury of award consists of Paul P. Cret, John P. B. Sinkler and Milton B. Medary.

The portrait of the late Judge Mayer Sulzberger recently completed by Lazar Raditz has been placed on exhibition in the window of Kayser & Altman. As a result of Art Week many of the shops on Chestnut street are using decorative paintings appropriate to their window displays.

Following the lead of the Art Alliance, the Print Club will have a post card made from the painting of the club interior by Eugene Castello. At the annual meeting of the Print Club Mrs. Jasper Yeates Brinton was elected president, and these vice presidents were named: Mesdames Robert von Moschzisker, John Gribbel, Ellis Ames Ballard, John Sargent Newbold and Andrew Wright Crawford. Plans were made for purchasing permanent quarters and the permanent collection now begun will be officially known as "the Alice McFadden Brinton Collection." The club is now taking orders for etched

personal Christmas cards to be executed by Timothy Cole, Paul Verrees, Ernest D. Roth, H. Devitt Welsh, Herbert Pullinger and F. Townsend Morgan. Painted cards by Vernon K. Newswanger are already on exhibition.

Daniel Garber is showing an etching, "The Heron," at the Print Club.

The Pennsylvania Academy of the Fine Arts will hold its school exhibition from May 24 to 31.

At the gallery of J. E. McClees in the Art Alliance is shown a superb portrait by Lawrence of Frederick, Duke of York, 1815, second son of George III. This is one of eight portraits and shows the Duke with a cloak of the Garter over a scarlet uniform, head and eyes turned to the right, length to the knees.

—Edward Longstreth.

New Rochelle, N. Y.

The New Rochelle Art Association may decide to open its exhibitions to artists from all parts of the country instead of restricting them to those residing in New Rochelle, Larchmont and Pelham as at present. The annual prizes which have become a feature of the shows of sketches as well as of large canvases would, it is believed, attract the work of many of the best painters. The Chamber of Commerce has tendered the association the use of a large, well-furnished room in its building, and in this room the association will give a dinner on the evening of May 15. Leslie Zauner will be toastmaster and Alta West Salisbury, vice president and acting president, will preside.

Laurence L. Barnard, secretary of the association, has sent THE ART NEWS a statement to the effect that the jurors for the last annual exhibition of painter members were chosen by the board of directors of the association instead of by the chairman of the painter section, J. W. Fenton. The secretary adds: "Mr. Fenton had no voice in choosing these jurors, other than as one of the directors, and the jurors were selected by the directors from a list of names submitted to the association."

Hartford

The thirteenth annual exhibition of the Connecticut Academy of Fine Arts was closed on April 30. The popular prize of \$25, donated by a friend of the Academy, went to James Goodwin McManus' portrait of Thomas Shell Weaver, which previously received the Dunham prize. The public took a keen interest in this exhibition, but the sales were almost disappointing, considering the quality of the works shown.

—Carl Ringius.

Buffalo

The "Flamingo" panel and the "Butterfly" screen by Robert W. Chanler have been added to the collection of his decorative works in the Albright Art Gallery. The "White Peacocks" and "Red Flamingo" panels have been sold from the collection, but the names of the purchasers have not been made public.

WASHINGTON

B. Bryant Baker, the English sculptor, has lately returned from a visit to England, with the announcement that he expects to make his home in Washington permanently. He has just completed a portrait bust of Herbert Hoover, Secretary of Commerce. Among his other portraits is one of King Edward VII made for Queen Alexandria. He also made a bust of ex-President Woodrow Wilson for Boston. In his present exhibition in the Corcoran Gallery are busts of Theodore Roosevelt, Chief Justice Taft, George Harvey and General Pershing.

The Corcoran Gallery is also showing fifteen water colors and fourteen drawings by William L. Carrigan. Most of his pictures are scenes of the California coast. Water colors by Alfred Hutty, being shown simultaneously, depict scenes in Charleston.

Charles Hopkinson has been painting a portrait of the Secretary of State Hughes for Brown University. For the National Portrait Gallery Mr. Robinson painted Premier Bratiano, Premier Pashich and Prince Saionji.

The Art Center is holding the spring exhibition of the Washington Handicraft Guild, which includes many gifted artists in batiks, textiles, basketry, jewelry, weaving, pottery, bookbinding, and illuminating. Of special interest are the Javanese batiks loaned by Mrs. R. D. Rand. She made a study of this art while in Java. A set of hangings illustrates an Oriental fable of a Javanese princess who, when refused permission to marry her lover, expressed the wish that both she and he might be converted into butterflies. The wish was granted and the lovers in this form decorate batiks of the nobility. The Art Center has obtained an unusual collection of Mexican arts, work in silver, enamels and tortoise shell, and hand-woven blankets.

Work on the memorial monument to the First Division, south of the State, War and Navy Building, has been started. A tall shaft, designed by Cass Gilbert, will be surmounted by a statue of Liberty by Daniel Chester French. The cost is to be met by the division and \$150,000 has been raised. —Helen Wright.

Newark

The Newark Museum opened on May 10 a special exhibition of thirty-three oil paintings by the following artists: Louis Paul Dessar, Carleton Wiggins, F. Ballard Williams, George H. Bogert, Albert P. Ryder, Blakelock, Bunce, Dearth, Fuller, Inness, La Farge, Murphy, Ranger and Wyant. Ten of Dessar's pictures are shown and three of Blakelock's.

Frank Brown in the Spring Salon

Frank A. Brown is represented by two pictures in the Spring Salon in Paris, the joint display of the Société des Artistes Français and the Société Nationale des Beaux Arts. He is one of the fifty artists whose work is shown there and his name was inadvertently omitted from last week's ART NEWS.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Old marine paintings and prints, through May.

Ainslie Galleries, 677 Fifth Ave.—Paintings by W. Langdon Kihn, May 1-15; marine paintings by Charles J. Clarke, May 1-15.

Anderson Galleries, Park Ave. and 59th St.—Screens by John Wenger and a memorial exhibition of sculpture and drawings by Leo Jackson, May 14-26.

Arlington Galleries, 274 Madison Ave.—Exhibition of American Paintings.

Art Center, 65-67 East 56th St.—International Salon of the Pictorial Photographers of America, through May; furnishings and decorations for country homes, by the Art Alliance, to May 26.

Babcock Galleries, 19 East 49th St.—Annual exhibition of the Eclectics, to May 19.

Belmaison Gallery, John Wanamaker's—Paintings by the younger French artists; New York exhibition, May 18 to June 15.

Benzeria Gallery, 348 Madison Ave.—Ancient Persian pottery, paintings, metal work, rugs, etc., to May 31.

"Bienvenue," 15 East 54th St.—Paintings and batiks by Peter Templeton-Hunt, to May 15.

Bonaventure Galleries, 536 Madison Ave.—A complete set of portraits and autographs of the Presidents of the United States.

Brooklyn Museum, Eastern Parkway—Exhibition of Negro art from Central Africa, to May 27; photographs of Hawaiian types, to May 20; lace and embroideries, to May 20.

Brooklyn Society of Modern Artists, Beecher Memorial Gallery, Orange and Hicks St.—Exhibition by members, to May 28.

Brown-Robertson Galleries, 415 Madison Ave.—etchings by Earl Hörter, to May 17.

Camera Club, 121 West 68th St.—Gum prints by Francis O. Libby, to May 31.

FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."

City Club, 55 West 44th St.—Special exhibition of paintings by American masters.

Daniel Gallery, 2 West 47th St.—Paintings by a group of modern artists.

Dudensing Galleries, 45 West 44th St.—Paintings by Victor Charron.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt.

Educational Alliance, 197 East Broadway—Ninth annual exhibition of the Art School.

Ehrich Galleries, 707 Fifth Ave.—Group of old masters and drawings and sketches of the modern French and British schools, through May.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fearon Galleries, 25 West 54th St.—Small paintings by I. A. Josephi, to May 19.

Ferargil Galleries, 607 Fifth Ave.—Exhibition of American paintings; sculpture and wrought iron by Hunt Diederich.

Folsom Galleries, 104 West 57th St.—Special exhibition of American paintings.

The Forum, 40th St. and Madison Ave.—Paintings of Egypt by Jeanne Pascal.

Grand Central Galleries, 6th floor, Grand Central Terminal—Opening exhibition of American painting and sculpture.

Kennedy Galleries, 693 Fifth Ave.—Paintings of wild fowl by Courtenay Brandreth.

Keppel Galleries, 4 East 39th St.—Etchings by Rembrandt and engravings by Dürer, to May 31.

Kevorkian, 40 West 57th St.—Paintings by Hugo Gellert, to May 31.

Kingore Galleries, 608 Fifth Ave.—Paintings by Jack Sparrow.

Kipps, Ltd., 671 Lexington Ave.—Water colors by Frederic Soldwedel, through May.

Knoedler Galleries, 556 Fifth Ave.—Paintings of Venice by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Van Vleet Tompkins, to May 19; etchings by M. A. J. Bauer, beginning May 17.

John Levy Galleries, 559 Fifth Ave.—Paintings by Louis Paul Dessar.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Little Gallery, 29 West 56th St.—Silver by Arthur J. Stone, through May.

Lowenbein Gallery, 57 East 59th St.—Paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; George Fuller Centennial Exhibition, to May 20; loan exhibition of the Arts of the Italian Renaissance; Italian engravings and woodcuts; exhibition of American handicrafts.

Milch Galleries, 108 West 57th St.—Paintings

by Hassam, Brush, Metcalf, Crane and others, to May 30.

Montross Gallery, 550 Fifth Ave.—Paintings by Arthur B. Davies, to May 19.

Mussmann Gallery, 144 West 57th St.—Etchings by American artists.

National Sculpture Society—Indoor and outdoor exhibition of American sculpture at the museums located at 156th St. and Broadway, to August 1.

The New Gallery, 600 Madison Ave.—Paintings by fifty artists, American and foreign.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Thirty-first annual exhibition, May 15-21.

N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by Theodore Robinson and John Twachtman.

Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition of oil paintings by members, to Oct. 15.

Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—Water colors by Childe Hassam and sculpture by Sudbinin.

Sculptor's Gallery, 152 East 40th St.—Exhibition by members of the art schools of New York, to May 20.

Mrs. Serner's Gallery, 22 West 49th St.—Exhibition of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.

Whitney Gallery, 8 West 8th St.—Recent work of Pablo Picasso, through May.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Abram Poole; XVIII century French portraits; portraits by Micheline Resco.

Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

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